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WHAT TO SEE IN THE GALLERIES



"Lady Hamilton." Drawing by Lawrence

ONE of the most exquisite exhibitions that has been held in New York for a long time is that of drawings by Sir Thomas Lawrence in the galleries of Messrs. Scott & Fowles. These drawings—practically the only ones by Lawrence still obtainable and each a master-piece, are sixty in number. In London, where Messrs. Scott & Fowles secured this fascinating collection, its exhibition, as it has here, created the widest interest, since Lawrence's draughtsmanship was his forte.

This artist, when a boy, drew portraits of the habitués of his father's tavern at Devizes, on the highway from London to Bath. He died President of the Royal Academy. Ranked among the great painters, artists have a still higher regard for his drawings, for the skill acquired in his tender years from drawing the guzzlers in the Black Bear Inn never deserted him. He really

was greater with the pencil than with the brush, for the grace and elegance which characterise his art will be found more delightfully expressed in these delicate pencil drawings, some of them lovingly tinted, than in the heavier, more solid, and more opaque oil pigments. Critics, familiar with his work have long ago recognised the superiority of the drawings. Sir Joshua Reynolds meant it, when he said that Lawrence commenced where he himself ended; meaning that the younger artist was already the better draughtsman of the two. If later critics have not been so emphatic in their opinion, this is because they have had no opportunity to compare the drawings by Lawrence with his oil paintings. For while paintings by him are by no means unfamiliar, his drawings are rarely to be seen. Only a few are in the portfolios at the British and Victoria and Albert

Museums. For the most part they are still held by the descendants of their original owners, and their existence only known to a few. It is this fact which gives the Scott & Fowles collection its unique value. For the first time there has been gathered together a representative selection of the art in which Lawrence was peculiarly a master, and undoubtedly the greatest master of his time.

A large proportion of these drawings come direct from the family of Lawrence, and they are of poignant interest, not only as a perfect illustration of his art—its range, variety and development—but also for their intimate associations with the painter's history and the glimpses they give us of some of the most famous beauties and celebrities of his time.



Starting for a Ride. By Albert Cuyt
From the de Ridder-Kleinberger Collection

THE picture shown above and those on the two following pages, are from the famous de Ridder collection of Dutch old masters, which was acquired by the F. Kleinberger Galleries and is now on exhibition here. A leading point about this collection is that every work in it is the selection of a man of the ripest art judgment. The de Ridder pictures represent the collector's taste formed by great experience in the acquisition of Dutch old masters and the gradual weeding out of canvases purchased by him in his earlier years.

Were an American to buy this collection en bloc, he would acquire through that one simple transaction a complete gallery of masterpieces in which Rembrandt, Hals and indeed all the famous Dutch artists will be found represented by thoroughly characteristic works.

As any attempt to refer to each of the eighty-seven pictures in the de Ridder collection could only result in a series of scrappy notes, it is preferable to summarise Dr. Bode's comments on the canvases by Rembrandt and Hals which the collector was able to secure.

To possess an example of the Great Master of the Dutch School, Rembrandt van Ryn, whose sway may be compared with that of Velasquez over the Spanish School, must be the ambition of every collector, especially now-a-days when these two artists occupy a foremost place of interest. The realisation of this natural ambition is rendered more difficult by the fact that, especially in America, these pictures are sought after above all others, and in consequence fetch enormous prices. Herr de Ridder succeeded during the last decade of his life in securing not merely one, but as many as three works of this master.

The portrait of a man of middle age with close clipped beard may be identified as that of a member of the old patrician family Raman. This sitter is depicted in the full vigour of manhood, of handsome features and with a full sense of his own importance, but with a distinctly pleasing expression. Though entirely devoid of local colouring, as became the sombre costume of that time, the effect of colour is produced by the freshness of the tints.

From the date of his first acquaintance with Saskia, wedded bliss with whom the artist was destined to enjoy for only

eight short years, this attractive figure monopolized his interest and affection. It was probably his friend, the art-dealer Rombertus van Uylenborch, who in 1632 introduced him to her with a view to his painting her portrait. In the following year he became betrothed to the young beauty and executed in rapid succession a number of portraits

of his fiancée. Her flower-like appearance inspired him to depict her repeatedly as Flora, the best known representation of which is now in the Eremitage Gallery in St. Petersburg, and another in this collection. It is a charming coloured portrait of Saskia with flowers in her hair and some more in her hand, freer in arrangement than a strict portrait, and not intended to depict the features with absolute fidelity.

About 1654, that is to say, twenty years later, was painted the portrait of a young girl at a window, a work of the artist's most mature period, and which until lately adorned the walls of Lord Ridley's London residence. The age of the sitter, the rich fantastic costume and the manner in which the artist has depicted her looking out of the window, suggest that his mistress Hendricke is

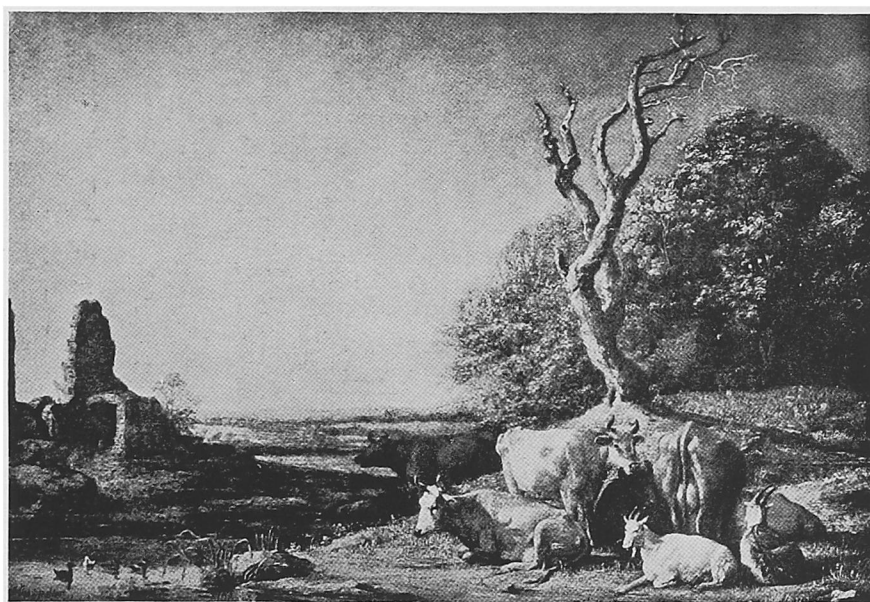


Portrait of Sara Andriesde. By Frans Hals
From the de Ridder-Kleinberger Collection

here portrayed, for it is exactly in the style in which he painted her a few years later, but the shape and expression of the face render this assumption highly improbable.

The de Ridder collection affords us an opportunity of comparing Rembrandt as a portrait painter with one of the greatest portrait painters not only of the Dutch but of all schools, viz.: Frans Hals, possessing as it does two large sized excellent portraits of

pictures of this time. It bears the date 1634, and is equally distinguished by a dignified pose and animated expression, as also by the broad and yet tender execution, delicate play of colour and light tone. Very different is the second picture of this gallery, the portrait of the wife of Michiel Middelhoven, a Haarlem minister of the gospel whose own portrait has passed from the Mniczek collection to that of A. Schloss in Paris. Uprightness and



Cattle Resting. By Paul Potter
From the de Ridder-Kleinberger collection

this master, both from the collection of Graf Mniczek, which was renowned for its magnificent Hals. They are both portraits of females, the one a young rosy-cheeked damsel in a dark grey costume, and the other an elderly lady in deep black.

Of the two pictures in this collection one is a half-length portrait of a lady of twenty-eight years of age, standing with a glove in her right hand. The contrast between the bright fashionable costume and the yellow groundwork is highly effective. The tone is cool, as it usually is in the painter's

benevolence are visible in every feature of the good old lady. The plain dark costume accords with the expression of thorough homely simplicity and kindness as well as with the calling of the sitter's husband. The clear cool black is here too brought out with a diversity of tones as no other painter except Velasquez was able to do, and at the same time the embodiment of character displayed by the features rendered in a masterly manner. This rather sombre tone and compactness of light is frequently found in Hals' works of the early forties.

THE success in this country of Arthur Halmi, who has been showing portraits in Messrs. M. Knoedler & Co's galleries, came almost over night. When he opened his exhibition in these galleries last season, he was practically unknown here. A few days after the opening of the exhibition he had booked commissions for no less than thirty portraits. This year Messrs. Knoedler & Co. had a large number of his portraits, probably twenty-five; and they were all new—all painted since his exhibition of last season.

This artist's immediate success is readily understood by those who have seen his portraits. They are painted with quick, nervous, vital strokes that give not only the outer aspect of the sitter, but also the subtle light that radiates from within. His portraits have charm of feature, form and colour without any loss of quality of true portraiture.

Mr. Halmi is a Hungarian. Born in Budapest in 1866, after attending high school in order to prepare himself for the Polytechnical College, he entered the conservatory of music. There he developed so much skill as a pianist that he chose a musical career instead of that of an engineer. But he also attended a drawing class in Budapest. In 1883 he went to Vienna to enter the Academy of Music. But some friends there, who saw his early drawings, persuaded him to consult Makart, then in his prime.

This master, detecting the latent artistic talent in the young musician, wanted to take him into his studio, but Makart's early death prevented this.

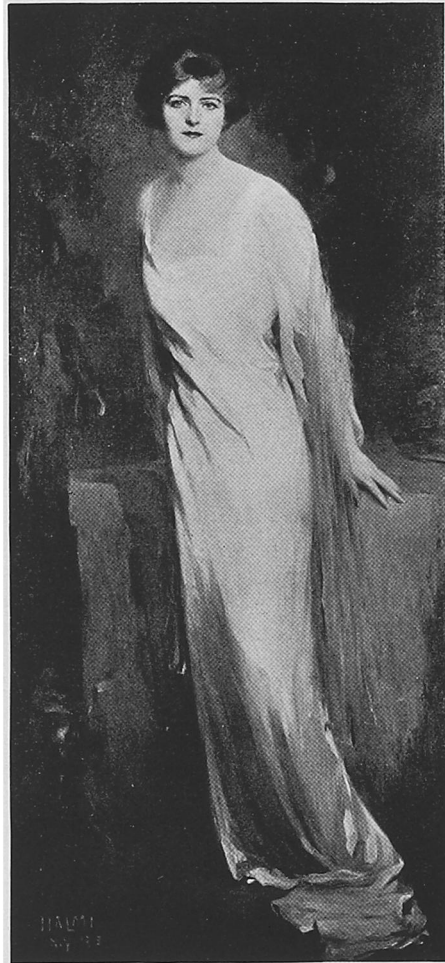
Halmi then entered the Maler-Akademie in Vienna, and in 1886 went to Munich to study. His first large genre, "After the 'Exam,'" practically brought him at once into prominence. It was purchased by the Hungarian government for the Budapest Museum, and it won the Munkacsy prize, a sum of money, with the stipulation that he study with that master in Paris for one year. With the same canvas he won several other awards.

He always spent his spare time in working on portraits. In 1894 he returned to Budapest in answer to an invitation to paint the portraits of friends. After a year in Count Esterhazy's castle in Hungary, he went to Munich, where he illustrated for "Jugend." Then, in Vienna, he executed over three hundred portraits of Hungarian dignitaries for the volume

edited on the occasion of Emperor Franz Josef's jubilee. For eight years he engaged in portrait painting in Berlin.

In 1906 he revisited Budapest and in a jocular mood consented to paint, in a few days' time, the portrait of a Hungarian beauty. The upshot of it was that he had to stay in Budapest for three years in order to paint the commissions he received as a result.

He came to New York in 1910.



Portrait of Mrs. Thomas Shevlin, of Minneapolis
By Arthur Halmi
From the Halmi-Knoedler Exhibition

THE beautiful art of porcelain as executed by the Chinese in the XVI, XVII and XVIII centuries, is exemplified by the collection exhibited by Edgar Gorer, of London, at the galleries of Dreicer & Co. The collection was formed by Mr. George Davies, of Cheshire, England, who was known to many of the early collectors in New York and other cities of America, and is acknowledged as one of the earliest serious collectors of the art. The collection contains specimens of almost every description, from the Sung period (X century) down to that of Kien-Lung (XVIII century). There are vases, jars and bottles in every conceivable form; numerous bowls, plates, cere-



Incense Box and Cover
Ming Period
From the Davies-Gorer Collection

monial cups, temple ornaments, temple figures, miniature vases, and snuff bottles, in fact everything that one can imagine to be made of porcelain, and they cover every branch of the art, the whole really being formed of a number of collections. These are collections of the rich Famille-Verte and Famille-Rose; another collection of monochromes, and yet another of the early Kang-He or Ming specimens. Besides these are a few examples of fine Blue and White, Famille-Noire, and other rare pieces.

In fact this is a collection of collections, formed by a collector among collectors, and to view it is a liberal education in the finest Chinese porcelains.

ALMOST the entire collection of antique stained glass brought over here last year by the English artist, Grosvenor Thomas, and exhibited in the galleries of Charles of London, was sold. An exception was the Maximilian section, the superb panels, eleven in number and containing the portraits and heraldic achievements of the Emperor Maximilian and his family. These panels are unique in richness and beauty, historic interest and perfection of workmanship. Their possession by the Met-

ropolitan Museum of Art would add to its collection of stained glass a feature of great artistic value and at the same time one that would be, in the best sense of the word, popular.

Mr. Thomas is now in New York with the second and more important part of his collection, and he is again showing it in the Charles galleries.

The English section is rich in heraldic work of beautiful colouring.

There is a strikingly handsome medallion of Our Lady as the Bride of Heaven. French, Swiss, Flemish glass also.



Genre Medallion from Flemish Section of the Grosvenor Thomas Stained Glass Collection